

The University of Chicago

NATIONALISM IN CHILDREN'S
LITERATURE

A PART OF A DISSERTATION SUBMITTED
TO THE FACULTY OF THE GRADUATE
LIBRARY SCHOOL IN CANDIDACY FOR THE
DEGREE OF DOCTOR OF PHILOSOPHY

1934

By
HELEN MARTIN

Private Edition, Distributed by
THE UNIVERSITY OF CHICAGO LIBRARIES
CHICAGO, ILLINOIS

Reprinted from
LIBRARY QUARTERLY
Vol. VI, No. 4, October 1936

The University of Chicago

NATIONALISM IN CHILDREN'S
LITERATURE

A PART OF A DISSERTATION SUBMITTED
TO THE FACULTY OF THE GRADUATE
LIBRARY SCHOOL IN CANDIDACY FOR THE
DEGREE OF DOCTOR OF PHILOSOPHY

1934

By
HELEN MARTIN

Private Edition, Distributed by
THE UNIVERSITY OF CHICAGO LIBRARIES
CHICAGO, ILLINOIS

Reprinted from
LIBRARY QUARTERLY
Vol. VI, No. 4, October 1936



NATIONALISM IN CHILDREN'S LITERATURE¹

HELEN MARTIN

NATIONALISM is herein taken to mean the mass demand to be or to remain a state having equal status with other states.² Most governments are continually seeking to increase this demand. The methods they employ may be classed as direct and indirect. The indirect methods include the encouragement of national sports and domestic travel. The direct methods include the use of such mediums as publications, oratory, motion pictures, and radio. In what follows we are concerned with publications, and especially with children's literature, as a vehicle for nationalist influence.

Scientific analyses of nationalism began with the post-war studies of Hayes, Johannet, Van Gennep, and others. In general, one can say that the effectiveness of any means of increasing national pride and solidarity is conditioned by the degree to which the population consists of the same racial stock. The nationalist uses of children's literature have only recently been noticed.³

The study herein reported is an attempt to describe the nationalist influence of each of twenty-four children's books representing seventeen different countries.⁴ The description is made as objective as possible by attention to the relative number of

¹ Unpublished Doctor's thesis, Graduate Library School, University of Chicago, 1934.

² Harold D. Lasswell, *World politics and personal security* (New York: McGraw-Hill, 1935), p. 94. See also Louis Wirth, "Types of nationalism," *American journal of sociology*, XLI (May, 1936), 723-37.

³ See F. J. Harvey Darton, *Children's books in England* (Cambridge: Cambridge University Press, 1932); and Emma Wiecking, "France as depicted in literature for American children; with special reference to nationalism and internationalism," unpublished Master's thesis, School of Library Service, Columbia University, 1928.

⁴ The seventeen nations are: Austria, Belgium, Canada, Czechoslovakia, Denmark, France, Germany, Great Britain, Holland, Hungary, Ireland, Norway, Poland, Sweden, Switzerland, Union of Soviet Socialist Republics, and the United States of America.

expressions in each book that are taken to imply nationalist sympathies on the part of the author. The description also takes account of the relative popularity of each book as determined by library circulation and bookstore sales in the various countries.

The twenty-four titles were selected according to the following seven specifications: (1) is translated into five or more languages; (2) belongs to one of the seventeen nations either in authorship or in subject matter; (3) is addressed primarily to children (there are three exceptions which represent books written for adults but adopted by children, namely, *Robinson Crusoe*, *Travels of Baron Munchausen*, and *The grandmother*); (4) covers a wide range of subjects, as in the conventional stories of home and school life, adventure, or as in animal and fairy tales; (5) is addressed to children of both sexes from six to fourteen years old; (6) meets a fair standard of literary and educational value; and (7) is intended rather to entertain than to instruct.

Despite the fact that Italy does not appear among the seventeen nations mentioned, two Italian books were chosen for analysis, namely, Amicis' *Heart* and Lorenzini's *Pinocchio*. Five books were classed according to the country described instead of the country of authorship. The *Travels of Baron Munchausen* was classed as German; *Wild animals I have known* and *Captains courageous* as American; and the *Story of Dr. Dolittle* and the *Prince and the pauper* as British. Rarely does an author master the symbolism of a foreign country to the extent that Kipling mastered the American in *Captains courageous* or Mark Twain the British in the *Prince and the pauper*. The selected titles appear in Table I.

To render the results more easily comparable only English translations were analyzed. Each text was chosen with reference to its completeness, its price (low price being preferred), and its inclusion in one or more standard catalogs of children's books.⁵

⁵ Minnie Sears, *Children's catalog* (New York: H. W. Wilson, 1930).

The nationalist symbols that were counted in each title may be described as words and phrases expressing the individual's re-

TABLE I

SELECTED TITLES ARRANGED ACCORDING TO DATE OF PUBLICATION,
COUNTRY OF AUTHORSHIP, AND TYPE OF LITERATURE

Author	Title	Country of Authorship	Date of Publication	Type
Alcott.	<i>Little women</i>	United States	1868	Home
Amicis.	<i>Heart</i>	Italy	1886	School
Andersen. . . .	<i>Fairy tales</i>	Denmark	1835-72	Fairy tale; modern
Asbjornsen. . .	<i>Fairy tales from the Far North</i>	Norway	1842-45	Fairy tale; traditional
Clemens.	<i>Adventures of Tom Sawyer</i>	United States	1875	Home
Clemens.	<i>Prince and the pauper</i>	Great Britain	1881	Historical
Defoe.	<i>Robinson Crusoe</i>	Great Britain	1719	Adventure
Dodgson.	<i>Alice's adventures in Wonderland</i>	Great Britain	1865	Fairy tale; modern
Grimm.	<i>Household stories</i>	Germany	1812	Fairy tale; traditional
Kingsley.	<i>Water-babies</i>	Great Britain	1863	Fairy tale; modern
Kipling.	<i>Captains courageous</i>	United States	1897	Adventure
Kipling.	<i>Jungle book</i>	Great Britain	1894	Animal
Kipling.	<i>Just so stories</i>	Great Britain	1902	Fairy tale; modern
Lagerlöf.	<i>Wonderful adventures of Nils</i>	Sweden	1907	Fairy tale; modern
Lofting.	<i>Story of Dr. Dolittle</i>	Great Britain	1920	Animal
Lorenzini. . . .	<i>Pinocchio</i>	Italy	1882	Fairy tale; modern
Šnemčová. . . .	<i>The grandmother</i>	Czechoslovakia	1855	Home
Raspe.	<i>Tales from the travels of Baron Munchausen</i>	Germany	1785	Adventure
Ruskin.	<i>King of the Golden River</i>	Great Britain	1851	Fairy tale; modern
Seton.	<i>Wild animals I have known</i>	United States	1898	Animal
Sienkiewicz. . .	<i>In desert and wilderness</i>	Poland	1911	Adventure
Spyri.	<i>Heidi</i>	Switzerland	1881	Home
Stevenson. . . .	<i>Treasure Island</i>	Great Britain	1883	Adventure
Verne.	<i>Twenty thousand leagues under the sea</i>	France	1869	Adventure

lationship to the predominant social and political pattern of the national life. To compare the twenty-four titles in terms of the

proportion of different sorts of symbols in each, it is first necessary, of course, to devise an appropriate scheme of classification. Unless the categories relate to distinguishable aspects of the national life and unless they differentiate nationalist from internationalist sympathies, they will not serve to characterize the symbols. No satisfactory categories have been defined by previous studies of nationalism in literature, though Van Gennep⁶ has discussed in detail the more obvious symbolism of the flag, national costumes, language, and the frontier.

Since a classification scheme had to be devised without much benefit of earlier studies, it seemed best to consider only nouns and, more particularly, nouns denoting concrete objects rather than abstractions. The only abstract nouns admitted were those relating to warfare; for example, "captivity," "treachery," and "surrender."

The scheme finally devised consists of nine categories which together include some fifty-two subdivisions. The nine main headings with illustrative nouns for each are as follows:

1. Social and economic—e.g., church, tavern
2. Occupational—e.g., King (implying deference), policeman (implying security), merchant (implying economic prosperity)
3. Patriotic—e.g., flag, fatherland
4. Vernacular—e.g., "fit as a fiddle"
5. Geographic—e.g., Paris, New York
6. Personal—e.g., John, Johann, Jean, Jon
7. Nautical—e.g., Man-o'-wars-man
8. Animal—e.g., buffalo, boar, nightingale
9. Fictitious—e.g., pixy, troll, mermaid, giant

Each of the nine classes was subdivided, the subdivisions ranging from three in Class 3 to nine in Class 9. Class 6, "Personal," for instance, covers personal names (1) relating to the given nations, (2) foreign, and (3) fictitious or neutral. Class 4, "Vernacular," covers (1) idioms, (2) colloquialisms, (3) dialect, (4) proverbs, (5) faulty grammar, and (6) literary allusions. Subdivisions of the other classes are similarly logical from the

⁶ Arnold Van Gennep, *Traité comparatif des nationalités* (Paris: Pavot et Cie, 1922-29).

standpoint of the child, and hence rather less logical than psychological from the standpoint of adult readers.

The symbols classed under the nine headings and the fifty-two subheadings were further indexed by one of four designations. Since the primary purpose of the study was to describe the extent to which each of the selected titles inclines the reader toward nationalism as against internationalism, it was necessary to index each symbol to show which of the two it tended to emphasize. The nouns with connotations favoring nationalism were indexed, and are hereinafter referred to, as "We" symbols. Those favoring internationalism were indexed as "They" symbols.

But references to any nation, whether the writer's own or some other, may, of course, be either favorable or unfavorable. Each symbol was accordingly further indexed to show whether its implication was pleasant or unpleasant. The pleasant implications were called positive, and the unpleasant were called negative.

In summary, then, the scheme of classification served to label each of the noun-symbols, first, according to their subject or literal meanings; second, according to whether they refer to the country of authorship or to a foreign nation; and, third, according to whether the reference is favorable or unfavorable.

The necessity, and hence the justification, for each of the three distinctions appears in so far as the relative popularity of each title among the child readers of any country can be explained by the frequency or infrequency of symbols in each category that present the nation of authorship as favorably as possible. A title which is very popular at home and not at all popular abroad would not appear in the twenty-four selected titles because foreign popularity as indicated by wide translation was one basis for selection. Another title very popular abroad but not much read at home might appear. The relation between the foreign popularity of such a title and its popularity at home can be largely explained by the ratio of nationalist to internationalist symbols.

When the symbols of each title had been thus analyzed and

classified, it was possible to check the validity of the nationalist emphasis in various ways. One of the more definite checks consisted in comparing the popularity indexes of the titles containing most references to fighting with the interest of each nation in military affairs, as indicated by its annual expenditure for national defense. The relative defense expenditures of the seventeen nations were obtained from the *World almanac*⁷ and *Armaments yearbook*.⁸ For the year during which the popularity indexes were obtained (1931-32), the data for fourteen of the seventeen nations cover (1) total population, (2) national wealth, and (3) the military expenditure per capita. The comparisons, on the whole, tend to support the hypothesis that the titles most concerned with warfare are most popular in the countries spending most money per capita for national defense.

But such comparisons, when based upon no more than fourteen cases and upon evidence of the titles' popularity in the various nations for a single year, are easily disputed. The foreign popularity of any title, without regard to its bellicose content, is, of course, affected by the quality of its translation into each foreign language. It is also affected by its relative accessibility to the child readers of each nation, as dependent upon the number of agencies per capita by which the book is distributed.

The comparison of popularity scores of the thirteen English titles in each of the foreign-language countries makes clear that popularity is less where the problems of translation are magnified by the scarcity of foreign equivalents for English symbols. In general, translation is seriously handicapped by dialect—witness the low popularity scores of *Captains courageous* and the *Prince and the pauper*, as against the high scores of the *Jungle book* and *Robinson Crusoe*, in which no dialect appears.

Wide differences in popularity (as measured by bookstore sales and library circulations) are also due to differences in the number of bookstores and libraries per capita. The seventeen nations show sufficiently wide variations in the number of such agencies to account for much of the national variation in the popularity scores.

⁷ New York: Press Publishing Co., 1932.

⁸ Geneva: League of Nations, 1933.

Table II supplies the popularity scores for reference to the foregoing statements. The fourteen Continental countries are

TABLE II
POPULARITY SCORES FOR INDIVIDUAL TITLES

Type	Author	Title	United States	Canada	Great Britain	Europe	Composite
Adventure.	Defoe	<i>Robinson Crusoe</i>	1.45	1.04	1.48	1.83	1.45
	Kipling	<i>Captains courageous</i>	0.56	0.49	0.50	0.75	0.57
	Raspe	<i>Tales from Baron Munchausen</i>	0.50	0.59	0.09	1.18	0.56
	Sienkiewicz	<i>In desert and wilderness</i>	0.52	0.55	0.03	0.42	0.38
	Stevenson	<i>Treasure Island</i>	1.22	1.58	1.46	1.34	1.40
	Verne	<i>Twenty thousand leagues under the sea</i>	1.01	1.10	0.51	1.34	0.99
Home.	Alcott	<i>Little women</i>	1.19	0.57	0.79	0.51	0.78
	Clemens	<i>Tom Sawyer</i>	1.57	1.78	1.08	1.46	1.47
	Řemřovř	<i>The grandmother</i>	0.00	0.00	0.00	0.19	0.04
	Spyri	<i>Heidi</i>	1.39	1.37	0.64	1.19	1.14
Animal.	Kipling	<i>Jungle book</i>	1.31	1.54	1.71	1.65	1.55
	Lofting	<i>Story of Dr. Dolittle</i>	1.94	1.75	1.52	0.96	1.46
	Seton	<i>Wild animals I have known</i>	0.56	1.00	0.62	1.45	0.90
Fairy tale: traditional.	Asbjornsen	<i>Fairy tales from the Far North</i>	0.77	1.21	0.21	0.27	0.66
	Grimm	<i>Household stories</i>	1.48	1.47	1.55	1.83	1.58
Fairy tale: modern.	Andersen	<i>Fairy tales</i>	1.52	1.34	1.46	1.49	1.45
	Dodgson	<i>Alice in Wonderland</i>	1.40	1.02	1.22	0.42	1.01
	Kingsley	<i>Water-babies</i>	0.56	1.08	1.36	0.10	0.77
	Kipling	<i>Just so stories</i>	1.53	1.48	1.56	0.83	1.15
	Lagerlřf	<i>Wonderful adventures of Nils</i>	0.82	0.60	0.15	1.19	0.69
	Lorenzini	<i>Pinocchio</i>	1.91	1.73	0.38	1.06	1.27
	Ruskin	<i>King of the Golden River</i>	0.82	0.91	0.66	0.12	0.62
Historical.	Clemens	<i>Prince and the pauper</i>	1.05	1.04	0.50	1.07	0.94
School.	Amicis	<i>Heart</i>	0.54	0.00	0.00	0.91	0.38

combined to simplify comparison with English-speaking countries.

Despite effects upon the popularity scores of factors other

than the emphasis of nationalist sympathies, the fact remains that the nationalist emphasis is important. The unpopularity of American titles abroad may, for example, be explained by the fact that the British and European titles contain about the same number of "We" symbols (about 7 per cent), whereas the

TABLE III
POPULARITY SCORES AND NATIONALIST EMPHASIS

Title	Composite Popularity Score	Rank	Nationalist Emphasis	Rank
<i>Household stories</i>	1.58	1	2.9	20
<i>Jungle book</i>	1.55	2	4.2	19
<i>Tom Sawyer</i>	1.47	3	12.8	10
<i>Story of Dr. Dolittle</i>	1.46	4	2.5	21
<i>Fairy tales</i> (Andersen).....	1.45	5.5	7.7	14
<i>Robinson Crusoe</i>	1.45	5.5	7.1	15
<i>Treasure Island</i>	1.40	7	11.3	12
<i>Pinocchio</i>	1.27	8	2.2	22
<i>Just so stories</i>	1.15	9	5.1	18
<i>Heidi</i>	1.14	10	11.3	12
<i>Alice in Wonderland</i>	1.01	11	13.9	7
<i>Twenty thousand leagues under the sea</i> ..	0.99	12	5.3	17
<i>Prince and the pauper</i>	0.94	13	17.0	3
<i>Wild animals I have known</i>	0.90	14	13.7	8
<i>Water-babies</i>	0.77	15	18.8	1
<i>Little women</i>	0.76	16	13.6	9
<i>Wonderful adventures of Nils</i>	0.69	17	15.7	5
<i>Fairy tales from the Far North</i>	0.66	18	5.8	16
<i>King of the Golden River</i>	0.62	19	1.4	23
<i>Captains courageous</i>	0.57	20	16.7	4
<i>Tales from Baron Munchausen</i>	0.56	21	1.1	24
<i>In desert and wilderness</i>	0.38	22	12.4	11
<i>Heart</i>	0.36	23	17.4	2
<i>The grandmother</i>	0.04	24	14.5	6

American titles contain about twice as many (13.7 per cent). Table III compares nationalist emphasis with popularity scores.

A rank-order correlation of the ranks for popularity and for nationalist emphasis ($R = -31 \pm .16$) is sufficiently negative to argue against the long-run popularity in foreign countries of any children's book in which the nationalist emphasis is strong. That the correlation is not more highly negative is explained by the other factors of popularity which cannot be controlled in so

small a sample. In addition to those already named, the "other" factors naturally include the elusive tendency of any title to be more "foreign" to some foreign nations than to others because of qualities that are not fully covered by the nationalist symbols identified. If due allowance is made for the presence of such other influences, the facts contained in Table III deserve careful analysis and should stimulate further effort toward more complete identification of the factors determining the popularity of children's books in foreign countries.

TABLE IV
MEDIAN PERCENTAGES OF SYMBOLS OF EACH TYPE IN
TITLES CLASSED BY NATIONAL GROUPS

COUNTRY OF AUTHORSHIP	NUM- BER OF TITLES	TYPES OF SYMBOLS								
		Social and Eco- nomic	Occu- pational	Patri- otic	Vernac- ular	Geo- graphic	Per- sonal	Nau- tical	Animal	Fic- titious
American..	4	48.9	5.95	15.4	0.25	6.4	6.85	5.0	3.4	.09
British....	9	44.6	4.8	18.5		5.0	3.5	4.1	12.7	.09
European..	11	50.7	6.9	14.2	0.2	5.4	4.1	2.8	8.2	1.1
Median		47.55	5.75	15.1	0.2	5.55	4.2	3.3	7.85	1.05

The relationship between foreign popularity and nationalist emphasis being what it is, we may next examine certain conditions affecting the publication of children's literature in the search for a better understanding of the relationship as shown by analysis of the twenty-four titles.

One such condition may be described as a tendency for the writers of children's books to express their patriotism by symbols of the same type. It will be recalled that the nouns and noun-phrases of each title were classed according to nine distinguishable types, as listed on page 408. Table IV is of interest in this connection. It shows the percentage of symbols in each title which were classed as belonging to each of the nine types.

On the whole, the table shows a striking uniformity in the patterns of each national group. The eleven European titles have exactly the same median pattern as the British, though the

emphasis varies slightly among the nine types. So far as they go, the comparisons demonstrate the uniform symbolism of children's literature to the extent that the uniformity is not an artificial result of the scheme of classification employed.

It is not likely that the consistency, that is, the accuracy or the reliability, of the classification is at fault, however much the categories might have been improved. The reliability of the classification was checked by correlation. The symbols selected from each title were divided in half, at random, and the number of each half that had been previously classed under each of the nine headings was correlated with the number of the other half so classified. The coefficients, with one exception, are high enough to rule out serious errors due to classification. The exception is the *Travels of Baron Munchausen*, for which the coefficient is only 0.54, a degree of unreliability unexplained by any evidence beyond the fact that the edition was an abridgment, and hence the number of symbols belonging to each class may have been too few to eliminate errors due solely to chance. The coefficients for all other titles range from $0.99 \pm .009$, for *Little women* and seven other titles, to $0.89 \pm .049$ for the *King of the Golden River*.

Another condition affecting the nationalist emphasis in any children's book is, of course, the extent to which nationalism was felt by the nation at large when the book was written. It is therefore important to classify the titles according to the emphasis upon nationalism (or the aversion to internationalism) at the time each title was published.

Taken together, the twenty-four titles yielded 25,550 classifiable symbols—slightly more than one thousand per title. There were 13,531 different symbols classified. Yet of this number only 22 per cent were "We" symbols, meaning that only this proportion referred directly to nationalist associations. And of the relatively small proportion thus classed as nationalist, a still smaller proportion was classed as patriotic, i.e., nationalist symbols that were complimentary to the nation concerned.

It is a clear certainty that the number and percentage of such symbols, in the case of any one book, are affected to some extent

by the social, economic, and political tensions in the nation during the time the book was written. It is also a fact beyond the need of argument that such tensions stimulate national loyalties at the expense of what may be termed "international" loyalties. It is further plain that tensions are greater in times of economic and political crises than at other times.

For these reasons it seemed relevant to the discussion of nationalist emphasis in children's literature to determine the states of social tension prevailing in each country of authorship at the time each of our twenty-four titles was being composed. To facilitate presentation, the various degrees of social tension are classed as "precrisis," "crisis," or "postcrisis" states. This classification has the benefits of chronology and is obviously applicable to all countries. The results of this analysis appear in Table V.

It is plain from Table V that the largest proportion of nationalist symbols appears in the eleven titles published during postcrisis periods, a fact easily explained by the time-lag between the inspiration and the execution of a work of fiction. The nine titles published during periods of actual crisis contain a smaller proportion of nationalist symbols, and the four published during precrisis periods contain fewest of all. The table thus establishes the tendency for books heavy with nationalist emphasis to be written under the influence of national tensions or (witness the American titles) in countries that are relatively more nationalistic because of a geographical isolation which discourages international sympathies.

The foregoing paragraph suggests the question: How is the total publication of books for children affected by differences in national tension? Some evidence is shown in Table VI, which dates the number of children's books published during the period from 1750 to 1879. This period of a century and a quarter witnessed not only the rise of nationalism in existing states but also the development of a children's literature as such. The table shows that there is a positive relation between national tensions, as represented by crisis periods, and the number of children's books published. The four decades, 1820-59,

furnish the clearest illustration of the trend. The first two decades, 1820-39, were "postcrisis" in all four national groups and produced the largest number of children's books in Great Brit-

TABLE V
NATIONALIST EMPHASIS IN RELATION TO NATIONAL MOVEMENTS

Type of Decade	Year	Title	Country	Nationalist Emphasis
Precrisis.....	1785	<i>Baron Munchausen</i>	Germany	1.1
	1869	<i>Twenty thousand leagues under the sea</i>	France	5.3
	1894	<i>Jungle book</i>	Great Britain	4.2
	1897	<i>Captains courageous</i>	United States	16.7
Crisis.....	1812	<i>Grimm's Household stories</i>	Germany	2.9
	1835	<i>Andersen's Fairy tales</i>	Denmark	7.7
	1868	<i>Little women</i>	United States	13.6
	1883	<i>Treasure Island</i>	Great Britain	11.3
	1898	<i>Wild animals I have known</i>	United States	13.7
	1902	<i>Just so stories</i>	Great Britain	5.1
	1907	<i>Wonderful adventures of Nils</i>	Sweden	15.4
	1911	<i>In desert and wilderness</i>	Poland	12.4
	1920	<i>Story of Dr. Dolittle</i>	Great Britain	2.5
Postcrisis.....	1719	<i>Robinson Crusoe</i>	Great Britain	7.1
	1842	<i>Fairy tales from the Far North</i>	Norway	5.8
	1851	<i>King of the Golden River</i>	Great Britain	1.4
	1855	<i>The grandmother</i>	Czechoslovakia	14.5
	1863	<i>Water-babies</i>	Great Britain	18.8
	1865	<i>Alice in Wonderland</i>	Great Britain	13.9
	1875	<i>Tom Sawyer</i>	United States	12.8
	1881	<i>Heidi</i>	Switzerland	11.3
	1881	<i>Prince and the pauper</i>	Great Britain	17.0
	1882	<i>Pinocchio</i>	Italy	2.2
	1886	<i>Heart</i>	Italy	17.5

ain and in the United States. The next two were "postcrisis" for France and "postcrisis" and "crisis" for Germany. These decades likewise saw the largest production of children's books in both countries. The largest publication of children's books in Germany occurred during the so-called "postcrisis" decade of 1870-79, which included the Franco-Prussian War. Despite the cursory analysis necessitated by this brief résumé of the

data reported in the original study, it appears that the economic and political tensions of a nation affect the production of children's literature both qualitatively (see Table V) and quantitatively (see Table VI).

TABLE VI
BOOK PRODUCTION FOR CHILDREN IN RELATION TO NATIONAL MOVEMENTS

DECADE	GREAT BRITAIN		FRANCE		GERMANY		UNITED STATES		TOTAL
	Type*	Percent- age of Titles	Type	Percent- age of Titles	Type	Percent- age of Titles	Type	Percent- age of Titles	Percent- age of Titles
1750-59.....	C	0.6	Po	0.4	Po	0.8	C	0.7	0.5
1760-69.....	Po	0.9	C	0.3	Po	1.0	C	2.2	0.9
1770-79.....	C	0.8	Po	0.7	Po	4.1	C	2.6	1.4
1780-89.....	Po	4.5	Pr	2.1	Po	4.7	C	5.9	3.7
1790-99.....	C	5.5	C	1.5	C	2.4	Po	12.0	4.3
1800-1809.....	C	3.8	Po	3.5	C	3.8	Po	17.9	5.7
1810-19.....	Po	19.2	Po	6.7	C	5.5	C	20.5	12.3
1820-29.....	Po	23.3	Po	15.5	Po	4.4	Po	18.4	17.0
1830-39.....	Po	15.5	Po	13.2	Po	8.5	Po	11.4	13.1
1840-49.....	Pr	9.6	Po	20.9	Po	14.8	Po	4.6	14.4
1850-59.....	C	9.6	Po	22.8	C	16.1	Pr	2.0	15.0
1860-69.....	Po	5.1	Pr	9.6	C	14.3	C	1.3	7.6
1870-79.....	Po	1.6	C	2.8	Po	19.6	Po	0.5	4.1
Total.....		100.0		100.0		100.0		100.0	100.0

* Pr=precrisis; C=crisis; Po=postcrisis.

The following remarks are offered by way of summary:

1. The chance that any children's book may find an international market is considerably increased by a small proportion (i.e., less than one-tenth) of "nationalist symbols." Nationalist symbols are words or phrases considered patriotic by the inhabitants of the country in which or of which the book is written.

2. Expressions of hostility toward a foreign nation will correspondingly restrict the popularity of a children's book in the nation criticized.

3. War books for children are most popular in the foreign countries making largest expenditures for national defense.

4. The children's book with the best expectation of a wide foreign market will deal mainly with social and economic situations, and next with situations rich in patriotic symbols. Beyond this point the data are not clear.

5. In order of relative popularity, the types of children's fiction herein described are: first, the fairy tale; second, the animal story; and, third, the stories of adventure. The "home story" tends to be the most nationalistic of all six types.

6. Dialect renders a children's book unpopular abroad.

7. Children's books produced in Great Britain have won greater popularity in foreign countries than the books produced in Continental countries, in Canada, or in the United States.

In conclusion, the reader is asked to regard this article as a highly selective account of the data examined in a single study confined to a period of two years.⁹ Its importance will be found in the degree to which it inspires other students to seek a more adequate description of the popular book for children.

Publishers, especially, should be encouraged to define more closely the factors which in combination are shown to command the international market. Authors should be interested in the fact that intimate description of national life must be couched in something like an international vocabulary if the book is to pass beyond the frontiers of the country which produced it. And the distributors of children's books—librarians, book-dealers, and educational authorities—should be aided by the fact that an excessive reference to the enthusiasms and loyalties peculiar to the country of authorship will preclude the foreign popularity of most books for children.

Taken together, the efforts of the several groups to whom the problem should have more than academic interest should in due course evolve a pattern, at least a vocabulary, by which the author's genius may be guided toward its largest international influence.

⁹ See footnote 1.

